

classical; and Casarionus had preserved the rules of the mediævals in his curious commentary on Vitruvius, fol. 97, b. vi., to which he referred the students.

In England we had some fine examples of areas and squares, which were capable of improvement; their scenery might be carried into the adjoining openings of streets, assisting the square and beautifying the approaches or foregrounds to it. Wood's Circus and Amphitheatre at Bath had not been surpassed; the disposition of the three streets piercing the latter, were admirably calculated for effect.

The collection of proportions of halls of Europe and of our own country was a desideratum; the halls of London and the two universities, our own Whitehall, Inigo Jones's room at Wilton, Hatfield, the Bank parlour, so remarkable in its two corridors, were fine examples. Palladio differed from others, in making his rooms 5 by 3 instead of 3 by 2; his proportions were more elegant; of course there was a proportion of length for each kind of apartment, from 1½ diameter to 5 or 6, varying from a room to a double cube—the hall, the church, the gallery, or corridor. Perspective elongation was the natural thirst of the eye; if in a parallelogram, horizontally; if in a cube, vertically. This was illustrated by the poet of nature, who makes the melancholy Hamlet to point at length: "this goodly frame, the earth," says he, "seems to me but a barren promontory;" space is again his desideratum upwards, and a kind of indefinite surface which the eye may pierce, through different magnitudes, as of pendants, *ceils de lampes*, &c., in various dimensions; "this most excellent canopy, the air, look you, this brave overhanging firmament, this majestical roof fretted with golden fire! why, it appears no other thing to me but a foul and pestilent congregation of vapours;" and there can be no doubt that this elongation, by indefinite surface, and the artificial magnitude given by objects or ornaments small and of different sizes, was the true principle of ceilings; it was, therefore, that the mediævals, from plain cross vaulting, proceeded to multiply the ribs and nervures, until at length the whole surface was broken up into minute parts, and a web-like tissue, as we see in the vaulting of Henry VI. and VII.; again, in Pompeian and revival ceilings, the same principle was at work, in the minute subdivision and elaboration of parts.

It was Michelangelo, Correggio, and his school, the Caracci, who first departed from that important principle, by greatly enlarging the figures or masses upon ceilings, and so lessening their distance and also the rooms they were in: the painters in the upper portion of the House of Lords had admirably adjusted their scale to the locality and the architectural proportions; but even in small dimensions and unhappy proportion of rooms much was to be done by intelligent partition and panelling, as we are in perfection in the mural decorations of Pompeii, in which smiling vistas afford escape for the eye, and the bald surface is elegantly varied and taught to recede perspective. This is an art which must be left to the genius of the artist; one will be arrested by a wall, and see naught beyond it; another will pierce that wall by art with unimaginable distances, proportions, and objects, like Sir W. Scott's description of Queen Elizabeth's ante-room, in which Blunt and Sir W. Raleigh are left to their own meditations between bare walls. The first (in perfect correspondence with his name) sees nothing but the bare plaster; the other, by degrees, pierces it with landscape, hall, and battle field, animated by the hunt, the court, or the chivalrous combat, and a multitude of images which crowded upon its surface, and gave it life, and breath, and air. It is to be lamented, that having such able masters now in this art amongst us, so little has yet been done in this way, and that the neutral tint, the grays, the indurated fog, and the speechless gold moulding, are still the chief resources of our decorators.

The use of glass (now so cheap) will aid our perspective; we may pierce over doors, and erect windows in our apartments, giving enjoyment of the vista; the ceiling, and even the society of adjoining rooms, without the inconvenience of noise or overlooking: like the philosopher, we shall soon live in glass houses.

The most afflicting departure from all good precedent had been exhibited of late years in the so-called Grecian ceiling, in which unmeasured trabecation, sometimes in a single unbroken sheet of most alarming extent, threatens to crack over us; or a panelled surface, impossible and irrational if in the wooden structure it affected;—a church 80 feet by 60 feet, so covered, was a distress and a solecism. How superior the method of the sixteenth and seventeenth centuries, in which a large cove reduced the ceiling, or flat surface, to an agreeable parallelogram. The ceilings of Louis XV., and even of our Adams, were not to be despised, and he hoped yet to see revived the stucco hand-work which we saw with so much pleasure in those from the beginning to the middle of the last century.

The professor exhibited some splendid interiors, especially one of the Pope's chapel, favoured by Mr. Angell. From interiors he proceeded to that subject so dear to an Englishman, his house and castle, quoting that passage from Sir Henry Wootton which forms the motto on our title page. He shortly gave the history of English villas, from Henry VIII. to our day, indicating various examples, according to the changes and habits of the times. He thought himself highly favoured by the communication of the plans of Drayton Manor House (by his patron and master, Sir Robert Smirke, and through his brother pupil, Mr. Sydney Smirke), which he exhibited and described. He considered it as of the highest interest, as displaying the best example of modern refinement and domestic arrangement in this department of our art. Having had the honour to visit that mansion recently, he could not refrain from expatiating on the felicities and the graces with which that house was adorned, and which we so heartily desire for its illustrious occupants. Especially it was gratifying to see in that house none but modern works of art, and those abundant, and all relating to the noblest intellects and progress of their own day. It spoke for his real liberality that, side by side with the great living actors in the politics and destinies of this and other European countries, the poet, the philosopher, the painter, and the architect, were placed in equal honour,—none before or after the other,—ranked only by their real worth, and the extent of labour with which each had elaborated his natural vein, and the talent which had been confided to him.

He cited Stratton Park as a charming example, and the seat of the King of Württemberg, close to the capital.

Mr. Cockerell concluded his very interesting and valuable course of lectures by assuring them that in labour would be found the philosopher's stone; that for the happiness of a noble and capacious, and delightful pursuit, they must be content to pay the price, which was a privation of many vulgar pleasures, and wealth especially amongst them; the student must be animated with the sanctity of his cause—the cause of the arts—for that was the cause of every imaginative and learned science and pursuit: it was through imagination, chiefly, that the loftiest aspirations, those of religion, could be cultivated; faith was a righteous exercise of the imaginative faculty; and it was through the study of the beautiful and the good in nature, in science, and in morals, only, that imagination might picture that country the delights of which "eye hath not seen, nor ear heard, nor hath it entered into the heart of man to conceive." This apology for the arts would be found as just as it was noble, and was the truest groundwork of the artist's calling, since it was his part to cultivate this faculty of imagination. With all their architecture, therefore, he recommended to the students well to consider the architecture of their lives; and he hoped another year to see them improved and fortified in their pursuits.

ARCHITECTURAL INSTITUTE OF SCOTLAND.—Steps are being taken to establish an Architectural Institute in Edinburgh, and a number of influential persons have given their adhesion to the scheme. We would suggest to the leading Scotch architects that they should at once come forward and aid the project, and not wait until the work has been done by the younger men.

#### BRITISH ARCHÆOLOGICAL ASSOCIATION.

At the public meeting on Feb. 22nd, the new president, Mr. James Heywood, M.P., took the chair, and gave a very interesting address, showing his heartiness in the cause of archæology, and his desire to assist the efforts of this association.

Mr. Lynch exhibited two ivory carvings, the subjects being the crucifixion, date fourteenth century, and the story of David and Bathsheba, date early seventeenth century. Mr. C. R. Smith exhibited a copy of a seal in brass, found in the New River, near Islington, which appears to have belonged to an ancient society of notaries; and Mr. E. Keet exhibited a stone celt of large size, found at Lambeth.

Mr. Charles Bailey reported that he had seen the building in the rear of Mr. Griffith's house, No. 322, High Holborn, mentioned by Mr. Lynch at the last meeting. It consists of a room or hall, measuring now 40 feet by 21 feet, but has been formerly somewhat longer. Mr. Griffiths pointed out to Mr. Bailey, at a few yards westward of this building, the position of the circular church of the Knight Templars, which they occupied previous to the erection of the present Temple Church in Fleet-street. Stowe relates that the old Temple Church was occupied by the inn of the Bishop of Lincoln, and afterwards by a house belonging to the Earls of Southampton, to which the room in question appears to belong. For some unexplained reason this apartment has been called "the chapel;" but after a careful search no evidence of its having been applied to such a use could be detected. It has a fine framed and moulded ceiling in oak timber, flat, and divided into six large panels, having one longitudinal and two transverse moulded girders of large dimensions, with wall plates to correspond; the mouldings are the heads and hollows used at about A.D. 1500, and not the quarter rounds of the time of Elizabeth. The panels are filled in with joints, which carry the boarding above. On the north side an opening exists, which appears to have been a large window, and at the west end of the south side is a pointed doorway, now filled up. In consequence of the removal of the ancient roof, this ponderous ceiling was placed in great jeopardy, and its fall is only prevented by shoring.

Dr. Bell read an elaborate paper on the ancient embossed alms dishes of Germany, of which specimens were exhibited. The centre of these dishes is generally occupied by scriptural and legendary subjects, and around this an inscription, consisting generally of a word or initials, several times repeated; Dr. Bell proved that some of these inscriptions were applied by the workmen, indiscriminately, to many subjects.

Mr. Pretty, of Northampton, communicated some account of the remains of Roman buildings at Gullett Cope in that county, situate near the fifty-sixth mile-stone on the Towcester road. These remains appear to be of some extent, and Mr. Pretty promised a fuller account as the exploring advanced.

Mr. G. R. Wright exhibited a cast of the sculptured boss in the centre of the vault, under the Staunton Tower at Belvoir Castle, mentioned at a former meeting, and reported in a late number of THE BUILDER.

A communication was received relating to the contemplated destruction of the church of Fisherton, in the immediate suburb of the city of Salisbury, and the proposed removal of the site of the new church to the vicinity of a future railway station. A church is mentioned in Domesday Book as existing here, and a general feeling existed in the meeting that steps should be taken to prevent, if possible, its unnecessary demolition.

The meeting terminated with a paper on the history of horse-shoeing, by Mr. H. Syer Cumino, which contained some curious matter.

DEATH OF SIR WILLIAM ALLAN, R.A.—We regret to have to announce the death of Sir Wm. Allan, the President of the Royal Scotch Academy, in Edinburgh, on Saturday last, in his 65th year. He had for a considerable time been suffering from bronchitis. The local papers say he first embarked in the humble calling of painting devices on carriages.